

# INTERNATIONAL.

A RARE COLLECTION OF

— Pieces for the Piano-Forte. —



On the Sea Shore—Reverie . . . . . Jules de Sivrai. 5  
Alpine Rose—Idyl—Op. 21 . . . . . Wenzel Shuster. 3  
Violette des Alps—Reverie . . . . . F. H. Reiser. 4  
La Russe D'Amour—Waltz . . . . . Georges Lamothe. 7½  
Good Night—(Nocturne) . . . . . Bendel. 3  
Ringbahn—Galop . . . . . Popp. 3½  
Fanfani March . . . . . Suppe. 3½  
Oriental Lullaby—Op. 436 . . . . . Behr. 50  
May Rapture—Op. 95, No. 2 . . . . . Lichner. 4  
Il Corricolo—Galop de Salon—Op. 24 . . . . . De Grau. 5  
Swiss Herdsman . . . . . Nebauer. 3½  
Chacone—Op. 62 . . . . . Durand. 4  
Melodie . . . . . Rubinstein. 3½  
Polonaise—Op. 18, No. 5 . . . . . Moszkowski. 7½  
Pizzicato—(Sylvia) . . . . . Delibes. 3  
The Two Larks—(Impromptu) . . . . . Leschetizky. 5  
Martha—(Fantasie Elegantes) . . . . . Oesten. 6  
Coronation March—(The Prophet) . . . . . Meyerbeer. 4  
On the Meadow . . . . . Lichner. 3  
With Chime and Song—(Concert Polonaise) Bohm. 6  
A Polish Dance—Op. 3, No. 1 . . . . . Scharwenka. 3½  
Pres du Ruisseau—(By the Brooklet) . . . . . Ludovic. 4  
Liebeslied—(Love Song) . . . . . A. Henselt. 3½  
Marche des Tambours . . . . . Sydney Smith. 6  
Polka de la Reine—Caprice—Op. 95 . . . . . Raff. 12½  
Die Lauterbacherin . . . . . Löffler. 4  
Fragrant Violet—Op. 123 . . . . . Spindler. 3  
The Harp that once, & Rory O'More . . . . . Pape. 7½  
Commandery Grand March . . . . . Mills. 5  
Die Kleine Müllerin . . . . . Wolff. 4  
Martha . . . . . Burgmüller. 4  
Oberon . . . . . Leybach. 9  
Gavotte . . . . . Dupont. 3½  
Annen Waltzes—"Nanon". . . . . Genee. 7½

La Source Waltzes . . . . . Waldteufel. 6  
Wild Rose—Idyl . . . . . Kohler. 2½  
Au Revoir—Op. 78, No. 6 . . . . . N. Lichner. 4  
Cruel Heart—Mazurka . . . . . Abesser. 3½  
Shadow Air—(Dinorah) Op. 173, No. 1 . . . . . Oesten. 5  
Bonnie Doon . . . . . Wallace. 5  
Valse des Soupirs—Op. 75 . . . . . Gobbaerts. 6  
La Fontaine . . . . . Bohm. 4  
Gavotte Moderne . . . . . Tours. 5  
On the Barge—Op. 103 . . . . . Bendel. 5  
Gavotte . . . . . "Mignon." 3½  
Les Patineurs—(The Skaters) . . . . . Waldteufel. 6  
My Queen Waltzes . . . . . Coote. 6  
Serenata . . . . . Moszkowski. 2½  
Pollacca Brillante . . . . . Liszt—Weber. 7½  
Whirlwind—(Grand Valse de Concert) . . . . . Mattei. 4  
Spinning Song—(Flying Dutchman) . . . . . Liszt. 10  
Fantasie—(Theme Allemande) . . . . . Leybach. 7½  
Woman's Love Waltzes . . . . . Fahrbach. 7½  
Norwegian Bridal March . . . . . Grieg. 3½  
Floweret—(Forget me not) Op. 220 . . . . . Giese. 3½  
Mazurka—Op. 24, No. 2 . . . . . Leschetizky. 6  
The Mill—Op. 23 . . . . . Joseffy. 5  
Premiere Grande Valse Brillante Op. 14 Leybach. 6  
Valse Brillante—Op. 43 . . . . . Lysberg. 10  
La Cascade—Op. 37 . . . . . Pauer. 10  
Bohemian Girl . . . . . Burgmüller. 4  
Rondo Brillante—Op. 62 . . . . . Weber. 7½  
Midsummer Night's Dream . . . . . Arr. by S. Smith. 3½  
Wedding March (Mendelssohn) . . . . . S. Smith. 5  
Neckereien (Rogueship)—Op. 89 . . . . . Wolfe. 5  
Stilles Landleben—Op. 176 . . . . . Giese. 3½  
Myosotis Waltzes . . . . . Caroline Lowthian. 5

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# THE MILL. (DIE MÜHLE.)

Allegro.

R. JOSEFFY, Op 23.

First system of musical notation. The right hand (R.H.) plays a melody with fingerings 1 2 1 2 1 2 1 and 2 1 2 1 2 1 2 1. The left hand (L.H.) plays a bass line. The system is marked *f* R.H. and L.H. The time signature is 2/4.

Second system of musical notation. The right hand (R.H.) plays a melody with fingerings 1 2 1 1 2 1. The left hand (L.H.) plays a bass line with fingerings 2 1 2 1 2 1 2 1. The system is marked *stacc. la melodia ben.* and *Facilite.* The time signature is 2/4.

Third system of musical notation. The right hand (R.H.) plays a melody with fingerings 1 2 1 1 2 1. The left hand (L.H.) plays a bass line with fingerings 2 1 2 1 2 1 2 1. The system is marked *marcato*. The time signature is 2/4.

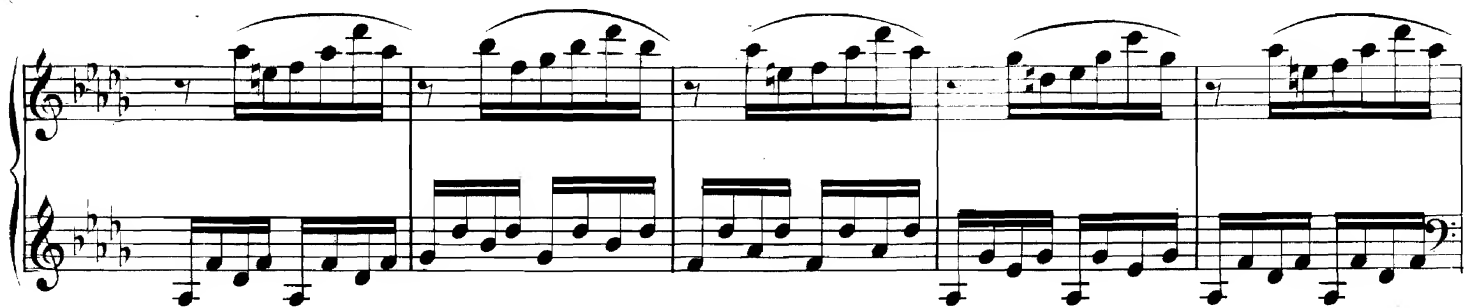
Fourth system of musical notation. The right hand (R.H.) plays a melody with fingerings 1 2 1 1 2 1. The left hand (L.H.) plays a bass line with fingerings 2 1 2 1 2 1 2 1. The system is marked *marcato*. The time signature is 2/4.

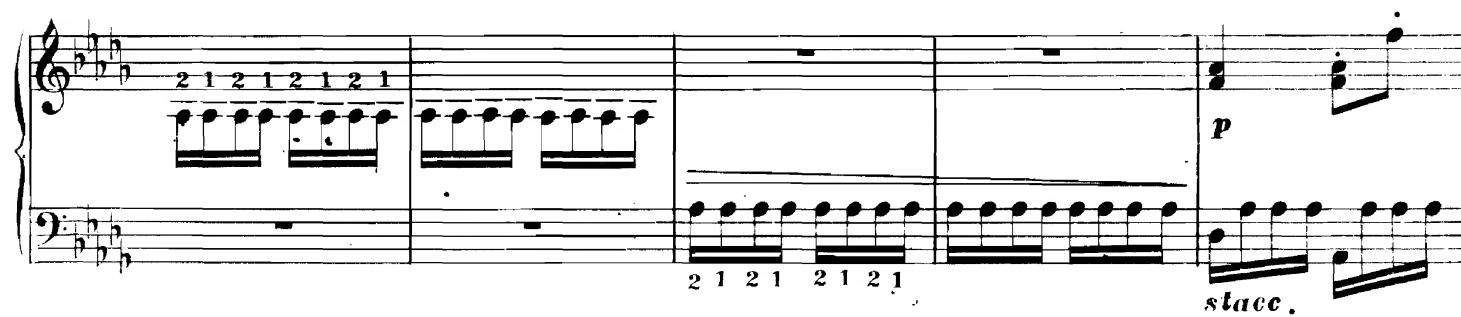


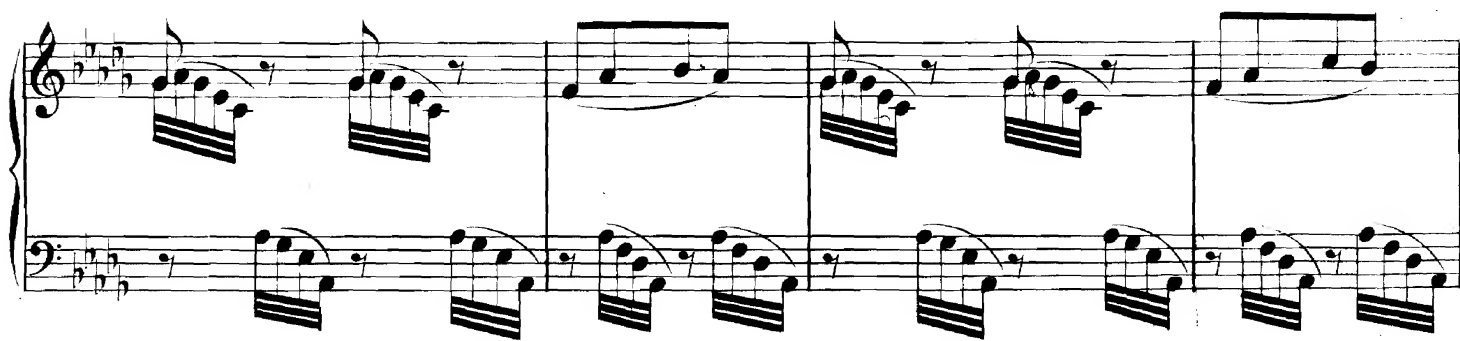
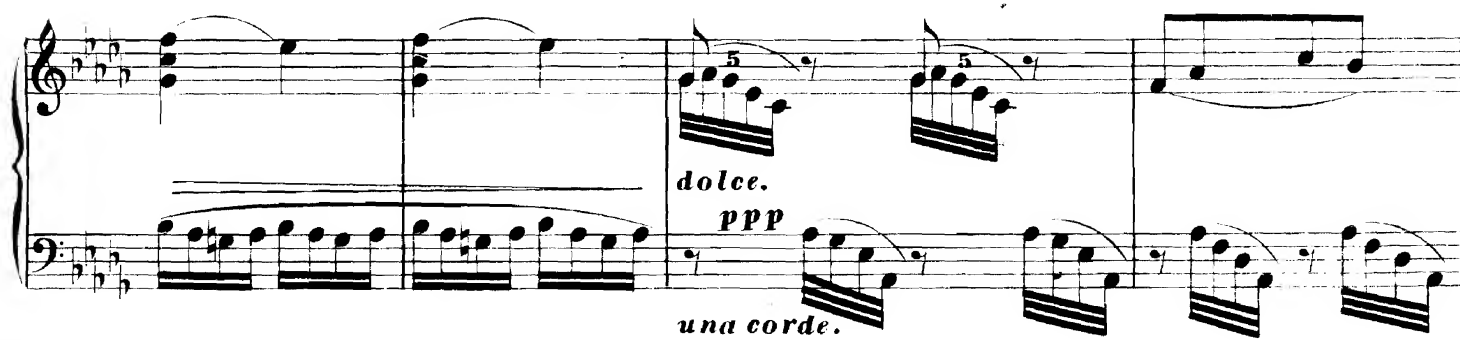
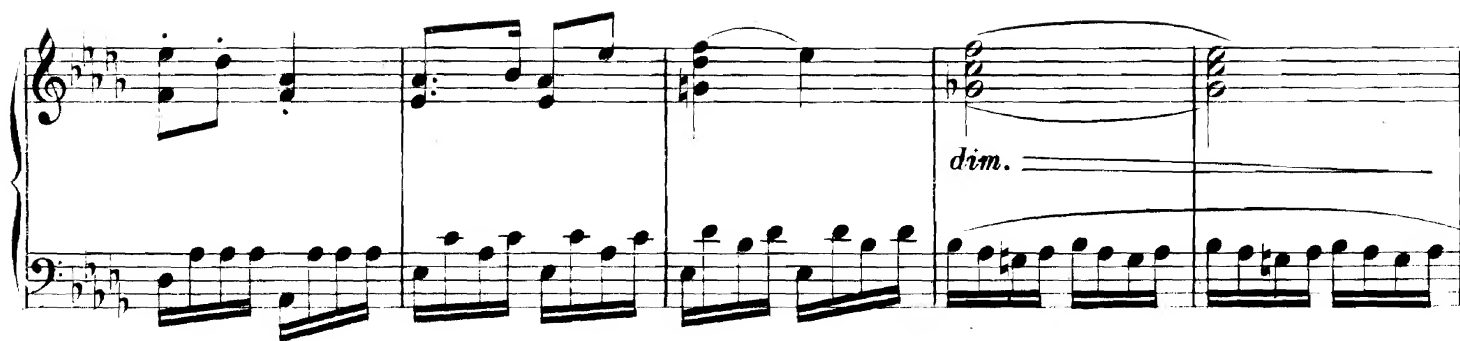
*già lo loco.*

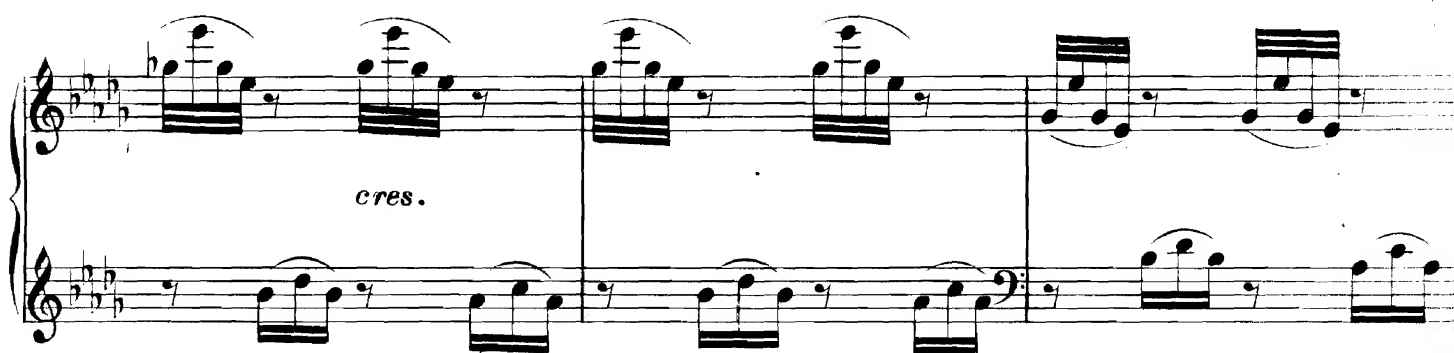
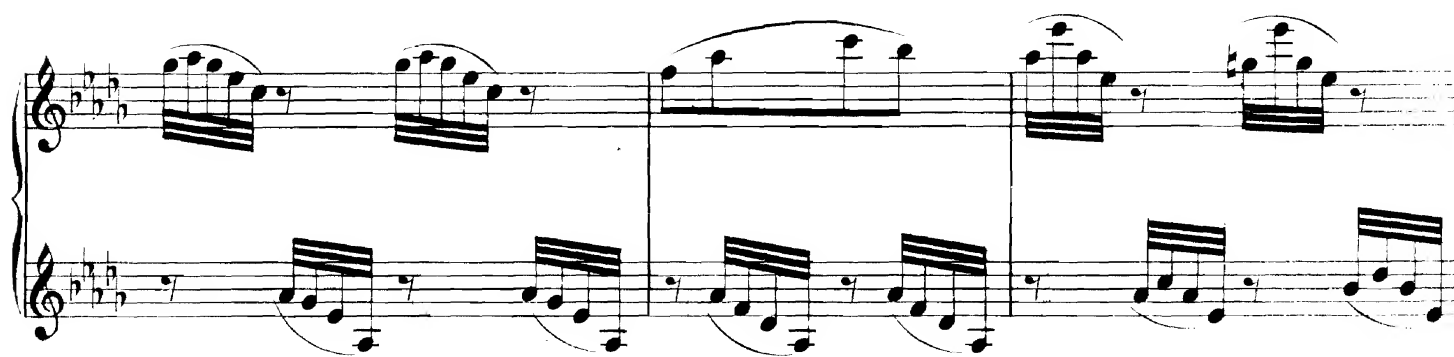


*loco.*









A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one flat (B-flat) and the time signature is 3/4. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and contains a melody with various note values, including quarter and eighth notes, and rests. The bass staff begins with a bass clef and contains a continuous accompaniment pattern of eighth notes. The music is written in a single system with a repeat sign at the end.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. The score is in 3/4 time, indicated by the '3' over the '4'. The key signature has one flat (B-flat), indicated by a flat symbol on the B line of the treble clef. The music is written on two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The piece concludes with a double bar line and a repeat sign.

*gva to loco.*

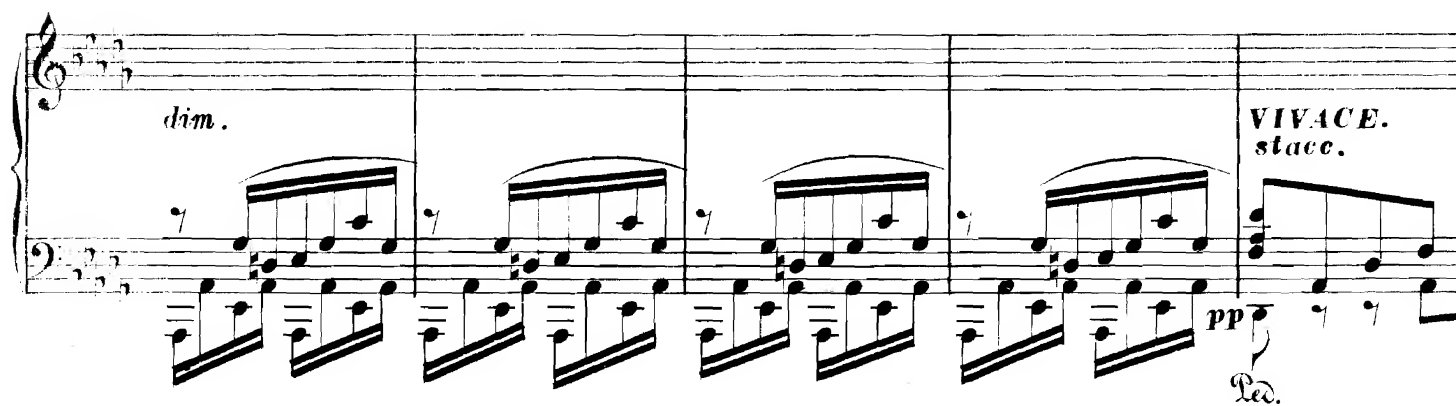
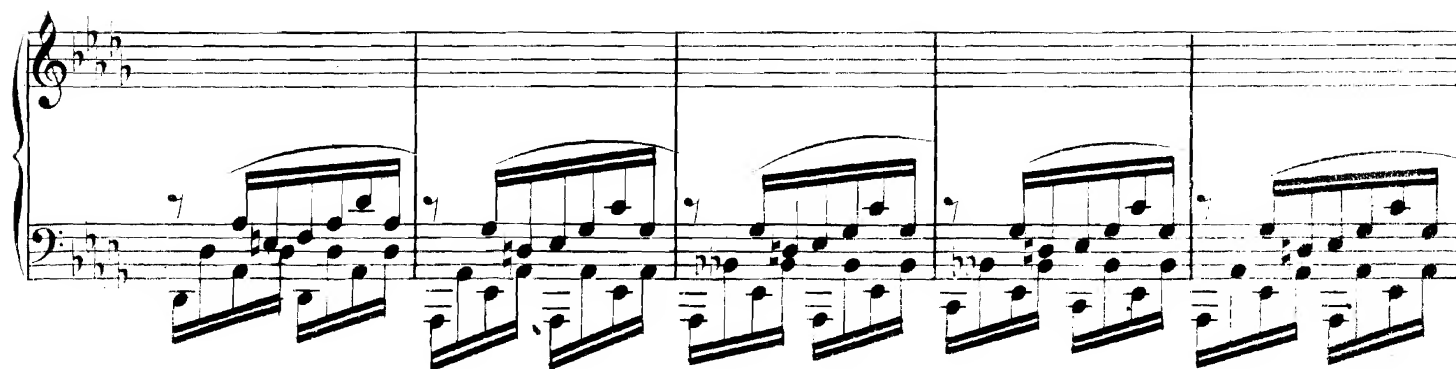
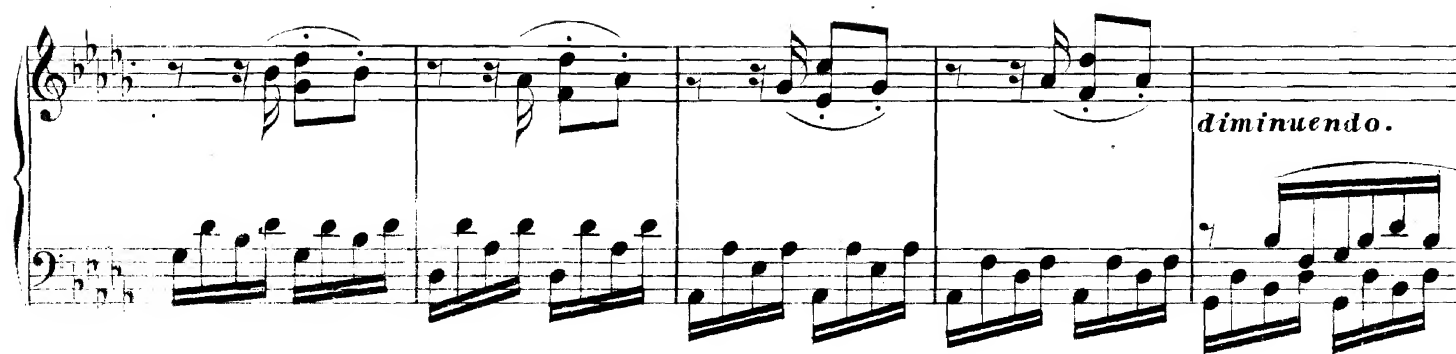
*mp*

*loco*

*pp*

*dim.*



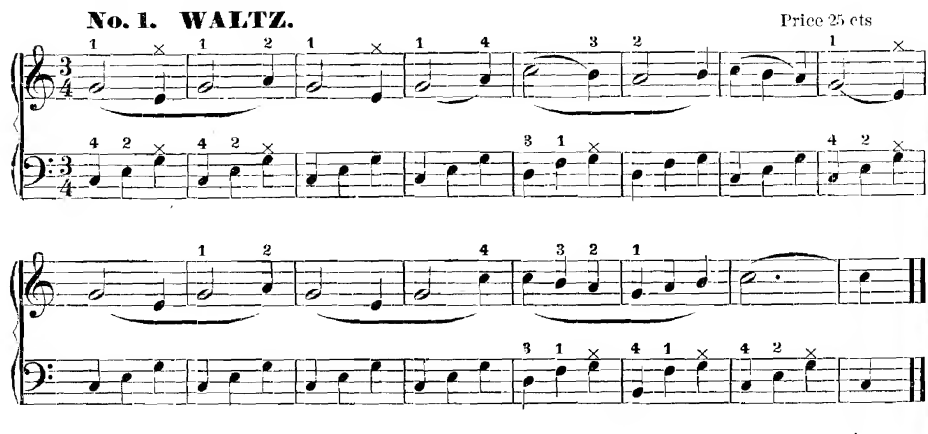


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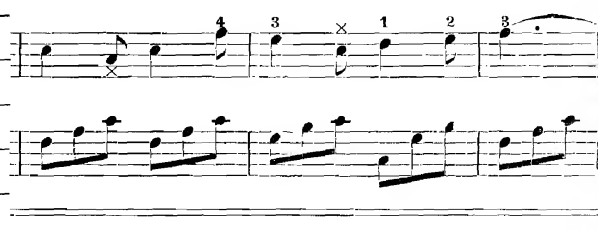


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